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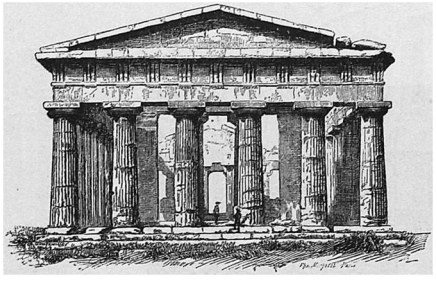

THE PARTHENON.

TREATMENT OF WOODWORK AND GOLD IN DECORATION.

THE plan adopted by many decorators when painting the woodwork in papered rooms is to tint it in shades of the same color as the wall paper, and, though this plan may avoid the difficulties of arranging distinct schemes of color, it is, nevertheless, not a commendable mode of treatment. The woodwork acts as a framework to the rest of the decoration, or should do so, and consequently it ought to be treated in such a way as to contrast with the paper or other wall decoration. As a rule the woodwork should be darker than the rest of the decoration, and, if in contrast in color with the paper, the general effect in the majority of cases will be enhanced by the element of variety so introduced. If the painting, on the other hand, follows the color of the paper, the general effect is flat and monotonous. Red woodwork with bluish green papers, or dark green woodwork with reddish papers, is effective. Tones of red look well in woodwork and are perhaps more easily managed than any other color. Dark rich greens are also effective, and Mr. Morris, the well known poet-decorator, is fond of either a dark cold green or a lighter gray green. The panels of doors and shutters are often painted many shades too light. When the stiles are dark in color, the panels should only be a few shades lighter. I have with good effect introduced Japanese gold paper into the panels of doors. In rooms where there are wooden dados it is advisable to paint them of the same color as the stiles, since the "weight" of color in a room should always be at the lower part of the walls. It is seldom necessary to introduce more than three colors into woodwork. The skirting and architraves should be darkest, the stiles and dados of a middle tint, and the panels lightest of all. If a little more variety is desired, the beads round the panels may be picked in with a distinct color or they may be gilt.

I have used black for woodwork with very good effect, especially where gold is introduced. Stencil patterns in gold on black are effective, and decoration executed in outline in gold produces an excellent result. In one particular instance I had to paint some panels which were to be employed together with some real Japanese panels that had been inserted in a door, and these I executed in gold on a black ground. Indian red on black is also good. Cream color on black has almost the appearance of an ivory inlay, and, if treated appropriately, may be made very effective. Colored decoration on black must be kept very subdued in color, in order to avoid a crude and harsh appearance,

We have become so accustomed to seeing woodwork painted in uniform tints that it is difficult to realize the effect of woodwork painted with colors varying in themselves; and yet the suggestion thrown out by Mr. Lewis Day might be worth trying. His idea is to finish up with transparent colors, mixed with varnish, blending one tone with the other.

Supposing, for instance, one had burnt sienna, raw sienna, Antwerp blue, and terre verte mixed up with varnish and were to put these colors on a door, blending the various colors with a stippler or letting them run together of their own accord. If this were done on a ground of yellow brown, the effect would be very transparent, and might be an agreeable change from the more customary modes of treatment. At all events it would be worth trying. There can be no doubt that woodwork finished with transparent colors produces a richer tint than if otherwise treated, for the brilliancy of tint is destroyed by making colors solid, either by mixing white with them or by using heavy opaque pigments. Green produced by mixing Antwerp blue with raw sienna and burnt sienna cannot be equalled or even approached by solid colors; and I think that there would be no difficulty in finishing woodwork with a kind of colored varnish. I have seen cases where the wood was merely stained red, green, or blue, and varnished; but to make such a treatment advisable the woodwork should be of a much better description than it usually is.—*The Furniture Gazette*, London.

HOME DECORATIONS.

SCREENS.

ONE of the best methods for giving light and richness to a sombre apartment, is to fit a screen which can be covered with hangings of soft or brilliant coloring. Suppose it is a north room with dark wood and blue furnishings all of which have a cold look except in midsummer. A frame of ebonized wood or bamboo may be procured or, if strict economy is desirable, a common clothes-horse with the panels covered on either side with thick brown linen neatly fastened with brass-headed tacks. The linen is then to be painted over with dull olive green the colors to be mixed with a good deal of drying oil or turpentine, and the surface covered through four or five shades. The inside of the screen is to be finished in the same manner.

Meantime the decorator has procured enough thin India silk or the twilled, richer fabric to make a little more than three breadths long enough to reach twice the length of the frame and run them together. The color must contrast with the prevailing shade of the room, either a deep, dull orange or light rose pink or light crimson. The decorations are simple, and are only attached to the ends, which ought not to be exactly alike. They may consist of three or five rows of gleaming metal rings or crescents or coins nearly touching each other, fastened with gold-colored silk. The whole is then lined with muslin or lining silk as near the color of the outside as possible.

When finished it is to be thrown over the top so as to fall in graceful forms, like a scarf, over two of the panels in such a way as to nearly conceal the body color, in easy plaiting at the top. It can be attached to the frame here and there by small pins made invisible by the foldings. The coins or rings will keep it in place at the bottom.

The third panel, or folding, is to be covered almost entirely with a Japanese kakomono or wall hanging, one of those fine semi-transparent gauze or silk materials on which birds or flowers are painted in circular or oval panels. It is to be lined with soft, white muslin and fastened by means of tacks or pins to the middle of the panel.

The effect is singularly cheerful and graceful. The screen, arranged to shield a closet door or set in a dark corner, makes a point of light which alters the entire character of the room. If it be in an apartment seldom used, the scarf and kakomono can be folded and laid away when not needed.

A richer screen could be made by painting the linen or canvas with yellow and white, making a kind of straw color and having the frame to match, or else procuring a screen of the plain, solid bamboo. On this arrange, scarf-wise, a breadth of wine colored silk with a dado of velvet to match at either end and half a yard deep. This velvet may be embroidered with ribbon or chenille in rose, pink, pale yellow and white, or decorated with coins and crescents. In draping, the richness of material allows little chance for folding at the top, but stiffness is obviated by having one end considerably lower than the other. A kakomono finishes the third panel.

SAPPHO.

THE figure of Sappho in tinted Parian, illustrated on opposite page, is beautiful both in form and decoration. We regret our inability to give the coloring, which is the work of a celebrated artist and is particularly natural in the flesh tints, eyes and hair, as well as very effective in detail, rendering the pattern of the fabric of the drapery. The modelling and such of the ornamentation as can be shown in black and white will, however, serve to convey a fair idea of the pleasing character of the piece, making it well worthy of reproduction in our columns. The statuette is thirty-two inches in height and the diameter of base nine inches, and is owned by Bailey, Banks & Biddle, Philadelphia.

"I VALUE your engravings of interiors," writes a correspondent, "not merely because they give artistic expression, that most charming quality of art to the designs, but indicate clearly construction in outline and proportion, so that the work represented could readily be reproduced and to true scale of parts."

No matter how carefully a scheme of interior decoration may be elaborated, a complete estimate of the effect of the proposed design is only obtainable as it progresses and so may often be considerably modified with advantage. The frequent supervision by the decorator is therefore desirable.

FINE size applied with a brush will prevent water colors from running.

SAPPHO, OWNED BY BAILEY, BANKS & BIDDLE.